<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>All My Life</td>
<td>4</td>
</tr>
<tr>
<td>2</td>
<td>K-Ci &amp; JoJo</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Angel</td>
<td>18</td>
</tr>
<tr>
<td>4</td>
<td>Sarah McLachlan</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Angel Of Mine</td>
<td>13</td>
</tr>
<tr>
<td>6</td>
<td>Monica</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>The Boy Is Mine</td>
<td>24</td>
</tr>
<tr>
<td>8</td>
<td>Brandy &amp; Monica</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Doo Wop (That Thing)</td>
<td>38</td>
</tr>
<tr>
<td>10</td>
<td>Lauryn Hill</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>The First Night</td>
<td>44</td>
</tr>
<tr>
<td>12</td>
<td>Monica</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>From This Moment On</td>
<td>31</td>
</tr>
<tr>
<td>14</td>
<td>Shania Twain</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>(God Must Have Spent)</td>
<td>50</td>
</tr>
<tr>
<td>16</td>
<td>A Little More</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Time On You</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>'N Sync</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Heartbreak Hotel</td>
<td>55</td>
</tr>
<tr>
<td>20</td>
<td>Whitney Houston</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>I Don't Want To Wait</td>
<td>62</td>
</tr>
<tr>
<td>22</td>
<td>Paula Cole</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>I'll Be</td>
<td>70</td>
</tr>
<tr>
<td>24</td>
<td>Edwin McCain</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Iris</td>
<td>76</td>
</tr>
<tr>
<td>26</td>
<td>Goo Goo Dolls</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Jumper</td>
<td>86</td>
</tr>
<tr>
<td>28</td>
<td>Third Eye Blind</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Lullaby</td>
<td>100</td>
</tr>
<tr>
<td>30</td>
<td>Shawn Mullins</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>My Father's Eyes</td>
<td>110</td>
</tr>
<tr>
<td>32</td>
<td>Eric Clapton</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>My Heart Will Go On (Love Theme</td>
<td>116</td>
</tr>
<tr>
<td>34</td>
<td>From 'Titanic')</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Celine Dion</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Nobody's Supposed To Be Here</td>
<td>122</td>
</tr>
<tr>
<td>37</td>
<td>Deborah Cox</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>Slide</td>
<td>128</td>
</tr>
<tr>
<td>39</td>
<td>Goo Goo Dolls</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>Something About The Way You Look</td>
<td>136</td>
</tr>
<tr>
<td>41</td>
<td>Tonight Elton John</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Take Me There</td>
<td>142</td>
</tr>
<tr>
<td>43</td>
<td>Bladstreet &amp; Mya</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>Thank U</td>
<td>148</td>
</tr>
<tr>
<td>45</td>
<td>Alanis Morissette</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>To Love You More</td>
<td>93</td>
</tr>
<tr>
<td>47</td>
<td>Celine Dion</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>Torn</td>
<td>154</td>
</tr>
<tr>
<td>49</td>
<td>Natalie Imbruglia</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>Uninvited</td>
<td>172</td>
</tr>
<tr>
<td>51</td>
<td>Alanis Morissette</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>You're Still The One</td>
<td>168</td>
</tr>
<tr>
<td>53</td>
<td>Shania Twain</td>
<td></td>
</tr>
</tbody>
</table>
ALL MY LIFE

Words by JOEL HAILEY
Music by JOEL HAILEY and RORY BENNETT

Slowly, somewhat freely

C(add9)  F6/9  Gsus2/B  Fsus2/C

mf

With pedal

Eb sus2/G  Fmaj7  Csus2/E  Bb sus2/D  Cmaj7(add3)

Am7(add4)

C/F  E5

-  -

C/F  E5

N.C.

Ba-by, ba-by, ba-by, ba-by, ba-by, ba-by,

Slowly, steadily

Dm  C  G/B

C  G/B

ba-by, ba-by, ba-by, ba-by,

babe.

(Vocal 1st time only)

Original key: D♭ major. This edition has been transposed down one half-step to be more playable.
Am7       Dm       C       G

I will never find another lover sweeter than

Am7       C       C/B       Am7

you, sweeter than you. ___

F(add2)       G5       C       C/B

And I will never find another
lo-ver more pre-cious than you, more pre-cious than you. Girl, you are close to me, you’re like my moth-er, close to me, you’re like my fath-er, close to me, you’re like my sis-ter,

close to me, you’re like my broth-er. You are the on-ly one. You’re my ev-

’ty-thing and for you this song I sing. And all my life
I prayed for someone like you and

I thank God that I, that I finally found you.

For all my life I

prayed for someone like you, and I hope that you
G   Am   G/B  
feel the same way too. Yes, I

F   G   Am   G   Am   G/B   C
pray that you do love me too. I said you’re

Am7   F   Gsus
all that I’m thinking of.

C   Am7   F
Da, da, da. Said I promise to never fall in love with a stranger.

You're all I'm thinking of. I praise the Lord above for sending me your love.

I cherish every hug. I really love you.

For do love me. You're all that I ever...
You're all that I ever know. When you smile on my face, all I see is a glow. You turned my life around. You picked me up when I was down.

You're all that I ever know. When you smile life is glow. You picked me up when I was down. Say'n you're all that I ever know.
When you smile life is glow. You picked me up when I was down. And I hope that you feel the same way too.

Yes, I pray that you do love me too.

In all my life...
I prayed for someone like you and I thank God

that I, that I finally found you. For all my life

I prayed for someone like you. Yes, I

Optional Ending
you.
ANGEL OF MINE

Words and Music by TRAVON POTTs
and RHETT LAWRENCE

Easy R & B Ballad

When I first saw you I al-ready knew there was some-thing

inside of you, some-thing I thought that I would never find,

Original key: Db major. This edition has been transposed up one half-step to be more playable.
Angel of mine, I look at you looking at me,
Nothin' means more to me than what we share.
When I first saw you I already knew

Now I know why they say the best things are free.
I'm gonna love you. Boy, you
No one in this whole world can ever compare.
Last night the way you moved is
there was something inside of you.
something I thought that I would

To Coda

Angel of mine, Angel of mine.
How you changed my world you'll
Angel of mine, Angel of mine.
What you mean to me you'll

Angel of mine.
Angel of mine.
I'm different now.
You helped me grow.

Angel of mine.
Angel of mine.
Deep inside I need to show.

Angel of mine.
Angel of mine.
Angel of mine.
Angel of mine.
G6/9

came into my life sent from above.
When I lost all hope, you

A Bm G6/9

showed me love, uh. I'm check-in' for you. Boy, you're right on time.

A/C# D D/F# Gmaj7

angel of mine. I never knew I could feel

A7sus A7 F#7/A# F#7 Bm

each moment as if they were new. Every breath
G7sus       C#m7b5       F#       Bm7       A/C#       D
--- that I take, the love that we make, I only share it with you...

B       D.S. al Coda

CODA

G6/9

--- you, you, you.

You came into my life

A       Bm

G6/9

sent from above.

When I lost all hope, you showed me love, uh huh.

A       Bm

G6/9

I'm check-in' for you. Boy, you're right on time, angel of mine.
Em7      F#7    F#7#5     Gmaj7
How you changed my world you’ll never know. I’m different now. You

C      G6/9
helped me grow. I look at you looking at me.

G6/9
Now, I know why they say the best things are free. Check-in’ for you. Boy, you’re

A      Bm     A/C#      D      D/F#     Gmaj7
right on time, angel of mine.
ANGEL

Gently

C                              F(add9)/C                              C

Spend all your time waiting straight line,

F(add9)/C          Dm

for that second chance, for a break that would make_
and every where you turn there's vultures and thieves_

F                              C

it okay. There's always some reason
at your back. Storm keeps on twisting.
to feel not good enough, and it's hard at the end
Keep on building the lies that you make up for all

of the day. that you lack. I need some distraction
It don't make no difference

oh beautiful release. escaping one last time. It's easier

seep from my veins. Let me be empty
in this sweet madness,
oh and weightless and maybe I'll find some
oh this glorious sadness that brings me
peace to night in the arms of the an-
gel.
Fly away from here,
from this dark, cold hotel room
and the endlessness that you fear.

You are pulled from the wreckage

of your silent reverie.

You're in the arms of the angel.
May you find some comfort here.

You're so tired of the here.

You're in the arms of the
F  an  gel.    C  Am

G7    G7sus    C  F(add9)/C

s  ome  c  om  for  t  here.

C  F(add9)/C

C  F(add9)/C  C
THE BOY IS MINE

Words and Music by LaShAWN DANIELS, JAPHE TEJEDA, RODNEY JERKINS, FRED JERKINS and BRANDY NORWOOD

Moderately fast
F#m9

Brandy: Excuse me, can I please talk to you for a minute?  
Monica: Uh huh, sure. You know,

C#m9

you look kind of familiar.  
Brandy: Yeah, you do too. But, um, I just wanted to know, do you know

© 1998 EMI APRIL MUSIC INC., LASHAWN DANIELS PRODUCTIONS, HENCHI MUSIC, EMI BLACKWOOD MUSIC INC., RODNEY JERKINS PRODUCTIONS, FRED JERKINS PUBLISHING, ENSIGN MUSIC CORPORATION, BRAN-BRAN MUSIC  
All Rights for LASHAWN DANIELS PRODUCTIONS and HENCHI MUSIC Controlled and Administered by EMI APRIL MUSIC INC. 
All Rights for RODNEY JERKINS PRODUCTIONS Controlled and Administered by EMI BLACKWOOD MUSIC INC. 
All Rights Reserved International Copyright Secured Used by Permission
somebody named... You know his name. Monica: Oh, yeah, definitely. I know his name.

Brandy: Well, I just want to let you know that he's mine. Monica: Heh, no no. He's mine.

You need to give it up; I've had about enough. It's not hard to see; the boy is mine. I'm sorry that you seem to be con...
He belongs to me; the boy is mine.

Think it's time we got this straight; we'll sit and talk face to face.

Must you do the things you do? You keep on acting like a fool.

There is no way you could mistake him for your man. Are you insane?

You need to know it's me, not you, and if you didn't know it, girl, it's true.

You see, I know that you may be just a bit jealous of me.

I think that you should realize and try to understand why.
but you’re blind if you can’t see
that his love is all in me.

he’s a part of my life.
I know it’s killing you inside.

See, I tried to hesitate;
I didn’t want to say what he told me.

You can say what you wanna say,
what we have you can’t take.

he said without me he couldn’t make it through the day. Ain’t that a shame?

From the truth you can’t escape.
I can tell the real from the fake.

But maybe you misunderstood
’cause I can’t see how he could.

When will you get the picture?
You’re the past and I’m future.
C♯m9

want to tell you something that's so good,
for my love is all it took.
Get away, it's my time to shine.
If you didn't know, the boy is mine.
The boy is mine.

CODA

You need to give it to me.
You need to give it to me.
up; I've had about enough. It's not hard to see; the boy is mine.

I'm sorry that you seem to be confused. He belongs to me.
me; the boy is mine. You need to give it mine. I can be sure it's love. I've found,

you simply can't, I won't allow. The boy is mine without a doubt.

You might as well throw in the towel. What makes you think that he wants you.

when I'm the one that brought him to the special place that's in my heart?
He was my lover from the start. The boy is mine. You need to give it up; I've had about enough. It's not hard to see; the boy is mine. I'm sorry that you seem to be confused. He belongs to me; the boy is mine. You need to give it me. The boy is mine.
FROM THIS MOMENT ON

Words and Music by SHANIA TWAIN
and R.J. LANGE

Free tempo

G

Female:
(Spoken:) I do swear  (Sung:) that I'll always be there.

C/D

I'd give an-thing  (Spoken:) and everything,  (Sung:) and I will always care.

C/D

Through weak-ness and strength,  hap-pi-ness and sor-row,

Copyright © 1997 Songs Of PolyGram International, Inc., Loon Echo, Inc. and Out Of Pocket Productions Ltd.
All Rights on behalf of Out Of Pocket Productions Ltd. Controlled by Zomba Enterprises Inc. for the U.S. and Canada
International Copyright Secured All Rights Reserved
(Spoken:) for better, for worse, I will love you (Sung:) with ev - 'ry beat of my heart.

From this moment life has begun. *Male:

* Male vocals sung an octave higher throughout.
wait to live _ my life _ with you, _ can’t wait to start._

Both:  
You and I _ will nev - er be _ a - part. __ My dreams _ came true. _

be - cause ___ of you. __ Female:  From this

Both:  
mo - ment, as long as I live, _ I will love you. _

I
promise you this. There is nothing I wouldn't give.

from this moment on.

Female: You're the reason I believe in love,

Male: and you're the answer to my prayers from
up above.

Both: All we need is just the two of us.

My dreams came true because of you.

From this moment, as long as I live, I will
love you, I promise you this. There is nothing I wouldn't give,

from this moment. I will love you, I will love you as

long as I live, Both: from this moment

Female: Male: Female:
DOO WOP
(That Thing)

Written by LAURYN HILL

Moderately

Girls, you know you better watch out. Some

Am

Am

guys, some guys are only about that thing, that thing, that

Gm

Gm/E

Gm

thing, that thing, that thing, that thing.
Yeah, yeah._ Yeah, yeah._ Yeah, yeah._

Yeah, yeah._ Rap 1, 2 (See additional lyrics)

Gm

Yeah, yeah._

Am
Gm  Bb  Am  Gm7/D  Am  Gm

Am  Gm  N.C.

Come a-

Bb  Am  Gm  Bb  Am  Gm  Bb  Am  Gm

gain.  When, when, come a-gain.  Freight train, come a-gain.  My friend, come a-

N. C. string.
To Coda

Yeah, yeah. Guys, you know you better watch out. Some girls, some girls are only about that thing, that thing, that thing, that thing, that thing, that thing._

D.S. al Coda

Watch out, watch out. Look out, look out._
Am  
```
Watch out, watch out.  
```

Gm  
```
Look out, look out.  
```

Am  
```
Watch out, watch out.  
```

Gm  
```
Look out, look out.  
```

Am  
```
Watch out, watch out.  
```

Gm  
```
Look out, look out.  
```

Am  
```
Girls, you know you better watch out.  
```

Gm  
```
Some guys, some guys are only  
```

Gm  
```
about that thing, that thing, that thing,  
```

Am  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```

Gm  
```
that  
```
Additional Lyrics

Rap 1:
It’s been three weeks since you’ve been lookin’ for your friend.
The one you let hit it and never called you again.
’Member when he told you he was ‘bout the Benjamins.
You act like you ain’t hear him, then give ’em a little trim.
To begin, how you think you really gon’ pretend?
Like you wasn’t down, then you called him again.

Plus when, you give it up so easy you ain’t even foolin’ him.
If you did it then, then you probably fuck again.
Talkin’ out your neck sayin’ you’re a Christian,
A Muslim sleepin’ wit’ the gin.
Now that was the sin that did Jezabel in.
Who you gon’ tell when repercussion spin?

Showin’ off your ass ’cause you’re thinkin’ it’s a trend.
Girlfriend, let me break it down for you again.
You know I only say it ’cause I’m truly genuine.
Don’t be a hard rock when you really a gem.
Baby girl, respect is just the minimum.
Niggas fucked up and you still defendin’ ’em.

Now, Lauryn is only human.
Don’t think I haven’t been through the same predicament.
Let it sit inside your head like a million in Philly Penn.
It’s silly when girls sell their souls because it’s in. Look at where you bein.
Hair weaves like Europeans, fake nails done by Koreans.

Rap 2:
The second verse is dedicated to the men
More concerned wit’ his rims and his timbs than his women.
Him and his men come in the cub like hooligans.
Don’t care who they defend, popping Yang like you got yen.

Let’s not pretend.
They wanna pack pistol by they waist men.
Cristal by the case men, still they in they mother’s basement.
The pretty face men claimin’ that they did a bid men.
Need to take care of their three and four kids, men.

They facin’ court case when the child support’s late.
And the sneaky, silent men, the punk domestic violence men.
The quick to shoot the semen stop actin’ like boys and be men.

How you gon’ win when you ain’t right within? (3x’s)
Uh-uh, come again.
THE FIRST NIGHT

Words and Music by TAMARA SAVAGE, JERMAINE DUPRI, MARILYN McLEOD and PAMELA SAWYER

Slowly

Dm

Ba- by, ba- by, tell me what’s up? Can you hear me? A- do-

G

what do I need to turn it up, huh, { huh? what? huh! up, huh? * Boy, this eve-

G

- ning, was it on- ly me feel-in’ com- plete- ly down to be o-

watch-in’ your T V. I felt it was com- in’ the clos- er that you got to

Original key: E♭ minor. This edition has been transposed down one half-step to be more playable.

*Vocal written one octave higher than sung.
pen, down to be open for some satisfaction? Didn't wanna say yes, me. Wanted to touch you, wanted to kiss you and some-how in one

pray your reaction. I knew it was wrong for feelin' this way,
night discover I love you. Felt so right, but it felt so wrong.

especially the thought of giv-in' in on the first date. Couldn't let go,
And look how you're carryin' on, tryin' to say

it stayed on my mind. At the end of the night I had to decide,
things to get me to stay, but my watch tells me it's gettin' too late.
I was thinkin', I should make a move, but I won't. I know you're prob'ly thinkin' some-thin' is wrong, knowin' if I do that it won't be right. I don't get down on the first night. I should make a move, but I won't. I know you're prob'ly thinkin' some-thin' is
wrong, know-in' if I do that it won't be right. I wanna get
down, but not the first night. Oh, we're chill -
If you want me you got

to know me. And if you want my love
Asus  

you gotta wait, my love.  

Bbmaj7  

Baba- 

F  

by, that's the way it's got to be.  

Eb  

Get to know me so we can do this.  

Dm  

A  

I should make a move, but I won't. I know you're probably thinking something is

Lead vocal-ad lib.
Bb/C       Dm
wrong, know-in' if I do that it won't be right. I don't get

G       Bb/C       Dm
down on the first night. I should make a move, but I won't. I know you're

G       Bb/C       Dm
pro-b'ly think-in' some-thin' is wrong, know-in' if I do that it won't be right. I wan-na get

1,2 G       Dm
down, but not the first night.  3

N.C.
(God Must Have Spent)
A LITTLE MORE TIME ON YOU

Words and Music by CARL STURKEN
and EVAN ROGERS

Gently, with motion

Can this be true?
all of creation, all things

How can I put into words
you are the one that surpasses

can this be real?
great and small,
_how I feel?
-es them all._

My life was complete._ I thought I was whole._

More precious than any diamond or pearl._

Why do I feel like I'm losing control? Why do they break the mold when you came in this world?

And I'm

1. thought that love could feel like this
2. try' in' hard to figure out

and you just

changed my world with just one kiss.

how I ever did without the
How can it be that right here with me there's an warmth of your smile. The heart of a child that's deep in -

an - gel? It's a mir - a - cle. leaves me pur - i - fied. Your love is like a riv - er,

peace - ful and deep. Your soul is like a se - cret that I nev - er could keep. When I look in - to your eyes I
know that it's true.
God must have spent a little more time on you.

oh.
Little more time.

Yes, He did.
In on you, on you, on you, you.

On you, on you, on you. On you, on you, on you.
On you, on you, on you, you. Never

God must have spent a little more time on you,

Little more time on you.
HEARTBREAK HOTEL

Words and Music by TAMARA SAVAGE, CARSTEN SChACK and KENNETH KARLIN

Relaxed R&B groove

N.C.

Em7

Am7

This is the Heart-break Hotel. This is the Heart-break

Em7

Hotel. This is the Heart-break Hotel. This is the

Am9

Em7

Heart-break Hotel. This is the Heart-break

Original Key: Eb minor. This edition has been transposed up one half-step to be more playable.
Hotel. This is the Heart-break Hotel. You.

... said you'd be here by nine, instead...

... you've been doin' wrong, played...

... you took your time. You didn't think to call...

... me all along and made a fool of me...

... me, boy. Here I sit, try...

... baby. You got it all wrong to think...
Am7

...ing not to cry

that I wouldn’t find out

ask--ing my--self

why

me.

Em7

How could you do this to me, mmm.

F#m7b5

ah, ba--by.

Since you’re not a--round for me to tell you, ba--by, face--

Em7

F#m7b5

to face.

I’m writ--ing you this let--ter and
B7                  C(add2)
this is what I have to say:

Em7                      Am7
All I really wanted was some of your time. Instead, you told me lies when someone else was

Em7
on your mind. What you do to me, what you do. Look what you did

Am7                           Em7
— to me, oh, baby. I thought that you were someone who would
do me right 'til you played with my emotions and you made me cry. What you do—

to me. Can't take what you did to me.

Now, I

Hotel. This is the Heart-break Hotel. This is the

G/A
Heartbreak Hotel. This is the Heartbreak Hotel. This is the Heartbreak Hotel. This is the Heartbreak Hotel. All I really wanted was some Lead vocal -- ad lib.
of your time. Instead, you told me lies when someone else was on your mind... What you do
Em7

to me. Look what you did to me.

Em7

I thought that you were some-one who would do me right un-til you

Am7

played with my emo-tions and you made me cry. What you do to me.

Em7

Can’t take what you did to me.
So open up your morning light and

say a little prayer for I. You know that if we are to stay alive, then

see the peace in every eye. Du du du du du du,

Copyright © 1996 by Ensign Music Corporation and Hingface Music
International Copyright Secured All Rights Reserved
She had two babies,
He showed up all wet

one was six months, one was three,
in the war of forty-four,
on the rainy front step
wearing shrapnel in his skin.

Ev'ry telephone ring,
And the war he saw
lives inside him still.
It's so
Em7  D  Cmaj9
thought it was God calling her. Oh, would.

hard to be gentle and warm. The years

Em  D6  C(add9)
__ her son grow to know his father?
___ pass by and now he has granddaughters.

G(add2)  D(add4)/F#  Em11  Dsus
I don't want to wait for our lives to be over. I want

C6  G(add9)/B  Dsus/A  Dsus
___ to know right now, what will it be?
G(add2)  D(add4)/F#  Em11  Dsus
I don't want to wait
for our lives to be over.
Will it

C6  G(add9)/B  Dsus/A  G(add2)
— be yes, or will it be—
sorry?
Du du du du du,

C6/9

du du du du du,

du du du du du du du

2  Dsus/A  G7(add4)
Oh,
so you look at me from across
Am9b13

the room. You’re wear-ing your an-guish a-gain. Be-lieve.

Bb(add2)

— me, I know the feel-ing; it sucks you in- to the jaws of an- ger.

Fsus

G7(add4)

Oh, so breathe a lit-tle more deep-ly, my love. All we

C(add9)

Am9b13

Bb (add2)

have is this ver-y mo-ment, and I don’t want to do what his fa- ther and his fa- ther and
his father did. I want to be here now. So open up your morning light and say a little prayer for I. You know that if we are to stay alive, then see the peace in every eye.

I don't want to wait for our lives to be over. I want.
C6  G(add9)/B  Dsus/A  Dsus  G(add2)  D(add4)/F#  

_to know_ right now, what will it be?

I don’t want to wait for our lives

Em11  Dsus  C6  G(add9)/B  

_to be o-ver._ Will it be yes, or will it be...

1  Dsus/A  Dsus  
2  Dsus/A  G(add2)  

sor-ry? 

Du du du du du,

C6/9  

du du du du du,

Du du du du du du.
So open up your morning light and

say a little prayer for I. You know that if we are to stay alive, then

see the love in every eye.

Repeat and Fade

Reprise theme of "Me"
I’LL BE

Words and Music by
EDWIN MCCAIN

Gently
C\(^{5}\)
Fsus2

The strands in your eyes
That color them.

The rain falls
On angry on the

C
F

Wonderful stop me and steal
My breath.

Tin roof as we lie awake
In my bed.

C
G/B

And em’rals from mountains
And you’re my survival,

F/A
C
F

thrust towards the sky,
You’re my living proof.

Original key: B Major. This edition has been transposed up one half-step to be more playable.

© 1997 EMI APRIL MUSIC INC. and HARRINGTON PUBLISHING
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission
my love is alive and not dead.

And tell me that we belong to

gather. Dress it up with the trappings of love.

I'll be captivated, I'll hang from
your lips instead of the gallows of heartache that hang from above.

I'll be your cryin' shoulder, I'll be love suicide. And I'll be
better when I'm older, I'll be the greatest fan of your life.

And I've dropped out, I've burned up. I
Fought my way back from the dead.

Tuned in, turned on, remembered the thing that you said.

I'll be your cryin' shoulder.
I'll be love suicide.

better when I'm older,

the greatest fan of your life,
IRIS
from the Motion Picture CITY OF ANGELS

Words and Music by
JOHN RZEZNICK

With a steady pulse

And I'd give up for ev er to touch.
And I could taste this mo -

You're the clos est to heav en that I'll _
And soon er or lat - er it's o -

life.
lies.

When ev - ry - thing feels like the mov -

© 1998 EMI VIRGIN SONGS, INC. and SCRAP METAL MUSIC
All Rights Controlled and Administered by EMI VIRGIN SONGS, INC.
All Rights Reserved International Copyright Secured Used by Permission
ever be and I don't wanna go
ver. I just don't wanna miss
ies. yeah, you bleed just to know

Asus
I home right now. And all
G5 you to night.
G5 you're a live.

Bm A(add4) G(add2)
And I don't want the world to see me

Bm D/A G
'cause I don't think that they'd understand.
When everything's made to be broken
I just want you to know who I am.

To Coda ☐

Gmaj7
And you can't...
And I don't want the world to see me
'cause I don't think that they'd understand.

When every thing's made to be broken

I just want you to know who I am.

And I
I just want you to know

I just want you to know

who I am

Vocal 1st time only

Repeat and Fade

Optional Ending
JUMPER

Words and Music by STEPHAN JENKINS

Moderately

Fmaj7

C

G

I wish you would step back from that ledge, my friend.

You could cut ties with all the lies that you've been living in.

And if you do not want to see me again,
I would understand.

The angry boy, a bit too insane;
Well, he's on the table and he's gone to code, and I do not think an-

secret pain. You know you don't belong.

- y-one knows what they're do-in' here.
You're the first to fight, you're way too loud. You're the flash of light on a burial shroud. Come to this. And I, I know something's wrong.

Well, everyone I know has got a reason everyone's got to face down the demons.

Maybe today you could put the past away, put the past away.
Can you put the past away? I wish you would
step back from that ledge, my friend. I would understand.

I wish you would step back from that ledge, my friend.

I would understand. I wish you would step back from that ledge.

my friend. And I would understand.
TO LOVE YOU MORE

Words and Music by JUNIOR MILES
and DAVID FOSTER

Slowly, half-time feel

Take me back into the arms I love.

Need me like you did before.

© Copyright 1995 by BOOZETUNES and ONE FOUR THREE MUSIC
All Rights for BOOZETUNES Controlled and Administered by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
All Rights for ONE FOUR THREE MUSIC Administered by PEERMUSIC LTD.
International Copyright Secured. All Rights Reserved
MCA Music Publishing.
D          E          A      Am

Touch me once again and re-

G          Gm          Dm          A

member when there was no one that you wanted

more.       Don’t go, you know you’ll

Esus          E          A

See me as if you

E          F#m

break my heart. She won’t

never know. Hold me
I will be waiting for you
here inside my heart.
I'm the one who wants to love you more...

(1. 2.) You will
(D.S.) Can't you see I can give you

everything you need. Let me be the one to love you more.
And some way, all the love that we had can be saved.
What ever it takes,

we'll find a way.
Be - lieve in me.

I will make you see all the things that your heart

needs to know. I'll be

CODA
LULLABY

Words and Music by SHAWN MULLINS

Gtr.: Open G Tuning:
1 = D 3 = D
2 = B 4 = G
3 = G 5 = D

Moderate Rock

G5  Gmaj7/D  G/B

C(add9)  Gmaj7/D  G5

1. (Spoken:) She grew up with the children of the
2. Her parents threw big parties.
3. A-she feels safe now in this
4. And just before she hangs her head

stars
Everyone was there.
bar on Fairfax.
to cry.

G/B  C(add9)  Gmaj7/D  G5

in the Hollywood
They hung out with folks
And from the
I sing to

D(add4)  G/B  C(add9)  Gmaj7/D

hills and the boulevard,
like Dennis Hopper and
stage I can tell that she
her a lullaby

1, 3

Bob Seger and
can't let go and she can't
relax.
Sonny and Cher.

I sing:

Everything's gonna be all right. Rock-a-bye,

rock-a-bye.
Everything's gonna be all right. Rock-a-bye,

A7(add4)

To Coda

rock-a-bye, rock-a-bye.

G5

Gmaj7/D

G/B

C(add9)

Gmaj7/D

1. (Spoken:) She still lives with her mom outside the city.
2. And all her friends tell her she's so pretty,
C(add9)  Gmaj7/D  G5  D(add4)
but she'd be a down that whole lot prettier
street about a half a mile.

G/B  C(add9)  G5
if she smiled once in a while. 'Cause even her

Gmaj7/D  G/B  C(add9)
smile looks like a frown.

G5  Gmaj7/D  G/B  C(add9)  D.S. al Coda
She's seen her share of devils in this angel town.
1. (Spoken:) I told her I ain’t so
2. Seems like

sure about this place,
everybody’s got a plan.

It’s hard to
It’s kind of like
play a gig in this town and keep a straight face.
Nashville with a tan.

But everything's gonna be all right. Rock-a-bye.

rock-a-bye.
Everythings gonna be all right.

Rock-a-bye, rock-a-bye.

Everythings gonna be all right.
D(add4)  C(add9)  Gmaj7/D
rock-a-bye.

G5  D(add4)  C(add9)
Ev-er-thing's__ gon-na be all right.____

A7(add4)  C(add9)
Rock-a-bye,  rock-a-bye.

2  C(add9)
Rock-a-
A7(add4)          C(add9)

bye,              Bye         bye.

Bye

bye.

Repeat and Fade  Optional Ending
MY FATHER’S EYES

Words and Music by
ERIC CLAPTON

Moderately

C#m | Amaj7 | F#m7 | B | E | A

F#m7 | B | C#m | Amaj7 | F#m7 | B

E | A | F#m7 | B | C#m | Amaj7

F#m7 | B | E | A | F#m7 | B

Copyright © 1992 by E.C. Music Ltd.
All Rights Administered by Unichappell Music Inc.
International Copyright Secured All Rights Reserved
C#m  Amaj7  F#m7  B  E  A

Sailing down between
Then the light between
Then the jagged

D/F#
A  E  F#  B  E

F#  B  C#/E#  E  F#  B

hiding the sun,
gins to shine
ging to shine

waiting for my
and I hear those ancient
through the distant

pride to come.
lullabies.
clouds of tears.

F#  B  C#/E#  E  F#  B

E  F#  G#m  C#/E#  D/F#

Praying for the healing rain
to restore my
And as I watch this seedling grow,
feel my heart start to
And I'm like a bridge that was washed away.
My foundations were
A/E          E          C#m          Amaj7          F#m7          B
soul a-gain._  Just a toe rag on the run.
o-ver-flow._  Where do I find the words to say?
made of clay._ And as my soul slides down to die,

E          A          F#m7          B          G#m7          C#m          Amaj7
How did I get here?  What have I done?_  When will all my
How do I teach him?  What do we play?_  Bit by bit
how could I lose him?  What did I try?_  Bit by bit

F#m7          B          E          A          F#m7          B          G#m
hopes arise?  How will I know him when I look in_
I'd_ realize that's when I need them that's when I need_
I'd _ realize that he was here with me. I looked in _ to_

C#m          Amaj7          F#m7          B          E          A
(Look in _ to my father's eyes.) my father's eyes._
When I look in
That's when I need
I looked into
(Look into my father's eyes.)

my father's eyes,
my father's eyes.
C#m  Amaj7  F#m7  B
E    A    F#m7  B  G#m7  C#m7  Amaj7
F#m7  B  E  A  F#m  A  E
D.S. al Coda

CODA
E  A  F#m7  B  C#m  Amaj7

My father's eyes. (Looked into my fath...
MY HEART WILL GO ON
(Love Theme from ‘Titanic’)
from the Paramount and Twentieth Century Fox Motion Picture TITANIC

Music by JAMES HORNER
Lyric by WILL JENNINGS

Moderately

\[ \text{C#m7} \] \hspace{1cm} \text{Bsus} \hspace{1cm} \text{A} \\
\begin{align*}
\text{Bsus} & \quad \text{B} \quad \text{C#m7} \\
\text{Bsus} & \quad \text{A} \\
\end{align*}

\[ \text{Ev - 'ry night in my dreams I see you, I} \]

\[ \text{feel you, that is how I know you go on.} \]
Far across the distance and spaces between us you have come to show you go on.

Near, far, wherever you are,

I believe that the heart does go on.
Once more you open the door—

and you’re here in my heart, and my heart will go on and on.

Love can touch us one time and last for a
life-time, and never let go till we're gone.

Love was when I loved you; one true time I hold to. In my life we'll always go on.

D.S. al Coda

CODA C#m7 Bsus
You're here, there's nothing I fear and I know that my heart will go on.

We'll stay for -
ever this way. You are safe in my heart, and my heart will go on and on.

ff decrescendo to end

Mm.
NOBODY'S SUPPOSED TO BE HERE

Words and Music by MONTELL JORDAN
and ANTHONY "SHEP" CRAWFORD

Slowly

Fm11       Em11       Ebm11       Dbm9       C7#9

Fm11       Em11       Ebm11       C7#5/D

How did you

Dbmaj7      F7sus      Bbm7

get here?

No - bod - y's s'posed to be here.

Bdim7      Cm7

I've tried that love thing for the last time.

My

Copyright © 1998 by Famous Music Corporation, Hudson-Jordan Music and Shep & Shep Publishing
All Rights for Hudson-Jordan Music Administered by Famous Music Corporation and Wixen Music Publishing, Inc.
International Copyright Secured All Rights Reserved
heart says, "No, no." No-body's s'posed to be here.

but you came a-long and changed my mind.

I've spent all my life on a search to find This time, I swear, I'm through, but if on-ly you knew

the love will stay for e-ter-ni-ty that how man-y times I've said those words then

Dbmaj7/G Abmaj7
heaven sent to fulfill my needs. But when I turn around,
fall again. When will I ever learn? Knowing these tears I cry,

again love has knocked me down. My must
this lovely black butterfly

heart got broken. Oh, it hurts so bad. I'm sad to say love
take a chance and spread my wings. Love can make you do some

wins again. So, I place my heart under lock and key to
take some time and take care of me, but I turn around and

you’re standing here. How did you?

How did you? Standing here.

did you get here? No-no-bod-y, shoo bee doo, no-bod-y’s s’posed to
be here.

No - bod - y.

No, no, no, no, no. No, no, no, no, no. No.

How did you get here?

No - bod - y’s s’posed to

I’ve tried that love thing for the last time.
SLIDE

Moderate Rock

Words and Music by JOHN RZEZNIK

Fm7         Ebsus         Dbsus2         Ab5         Ebsus

Could you whisper in my ear
Don’t you love the life you killed?
The things you wanna feel?

Db sus2

I’ll give ya’ anything
to feel it comin’.
Your father hit the wall.
Your ma disowned you.

Fm7         Ebsus

Do you wake up on your own
and wonder where you are?

Don’t suppose I’ll ever know
what it means to be a man.

© 1998 EMI VIRGIN SONGS, INC., and CORNER OF CLARK AND KENT MUSIC
All Rights Controlled and Administered by EMI VIRGIN SONGS, INC.
All Rights Reserved International Copyright Secured Used by Permission
Db sus2

You live with all your faults.

something I can’t change.

I’ll live around it.

Db(add9)

I wanna wake up where you are.

I won’t say

Db sus2/Eb

anything at all.

So, why don’t you slide?

Db sus2

Ab

Db sus2

Ab

Db sus2

Ab
To Coda I

Yeah, we’re gonna let it slide...

D.S. al Coda I
And I'll do anything you ever dreamed to be complete.

Little pieces of the nothing that fall.

Oh, May,

put your arms around me. What you feel is what you are
and what you are is beautiful. Oh, May, do you

wanna get married or run away?

To Coda II

Whoa.
I wanna wake up where you are.
I'll do anything— you ever dream to be complete.

Little pieces of the nothing that fall.
Why don't you slide into my room or just slide to my room.

and I will run away, run away, run away.

Fm7 Eb sus Dbsus2 Ab Eb/G

Fm7 Eb sus Dbsus2 Ab
SOMETHING ABOUT
THE WAY YOU LOOK TONIGHT

Slowly

Words and Music by ELTON JOHN
and BERNIE TAUPIN

There was a time

tell you

I was

how you

you

Every thing

and nothing

all in

one.

every second

of the

day.

light up
ev-er-

pull the deep

rest secrets

from my

heart.

When you found me,

but in the moon-

light,

In all hon-

esty.

Original Key: F-sharp major. This edition has been transposed down one half-step to be more playable.

Copyright © 1996 by William A. Bong Limited (PRS) and Wretched Music (ASCAP)
All Rights for William A. Bong Limited Administered by Warner-Tamerlane Publishing Corp. (BMI)
All Rights for Wretched Music Administered by WB Music Corp. (ASCAP)
International Copyright Secured All Rights Reserved
I was feeling like a cloud across the sun.

you just shine like a beacon of the bay.

I'm speechless and I don't know where to start.

Well, I need to

And I can't explain.

but there's something about the way you
look tonight, takes my breath away.

It's that feeling I get about you deep inside.

And I can't describe,
but there's something about the way you
look tonight,
takes my breath away.

The way you look tonight.
With that night,

the way you look tonight,

look tonight, the way you look tonight.
Moderately

N.C.

R
G

Vocal 2nd time only

mf

R
T

S.

F
G
C
Am

Take me there. I wanna go there. Take me there.
Let's go there. Take me to that great place with wonders and wishes.

Take me there. I wanna go there. Take me there.

You know where. Just take me to that great place with wonders and wishes.

(Female:) Sit-tin' here thinkin' 'bout yesterday, (Male:) Let's make a wish close your eyes and count to five.
about what we did and how we used to play.
'cause you know that every thing will be all right.

Just the thought of you brings a smile upon my face. I see the magic in your eyes.

It's how it makes me feel to see you every day. It's strong enough, you know, to bring your dreams to life.

(Female:) Oh, where we go, nobody knows
and what we do is between me and you.

So, come on and take my hand to that special place.

where smiles come to life and dreams come true.

(Male:) Don't want this dream to ever go away.

Ooh.

Where smiles come to life and dreams come true.

Ooh.
N.C.

Rap (See additional lyrics)

(Drums)

1–3

(Rap continues)

4

Just take me there. *(first time only)*
Take me there. I wanna go there.

Lead vocal ad lib.

Take me there. Let's go there. Take me to that great place with
Additional Lyrics

Rap: Angelica the one with all exposure,
Dil is the one they drop in the stroller,
And Tommy got the whole world on his shoulder,
’Cause Dil cried to sleep till his eyes looked beat.
And I couldn’t have been Chucky, Chucky too petro.
Chucky gets scared. Chucky said, “Let’s go.”
If I was a Rugrat, it would have been so real.
Me and my twin would have been just like Phil and Lil.

And with one wish, blink, grant you one trip.
Where we goin’ this adventure? Who you wanna come with?
See, you’re my little brother that I’ll come get, run wit.
But it got to be done quick.
Though Chucky is scared and Tommy is sad
And Phil and Lil misses their mommy and dad.
So pick a time and date and find a place,
And I guarantee you that we all get home safe.
THANK U

Words by ALANIS MORISSETTE
Music by ALANIS MORISSETTE
and GLEN BALLARD

Rhythmically
Cmaj7(no3rd)

With pedal

G7/F
Cmaj7(no3rd)

How 'bout get-ting off of these anti-biotics.

G(add2)
G7/F
Cmaj7(no3rd)

How 'bout stop- ping eating when I'm full up.

© Copyright 1998 by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC., 1974 MUSIC and AEROSTATION CORPORATION
All Rights Controlled and Administered by MCA MUSIC PUBLISHING, A Division of UNIVERSAL STUDIOS, INC.
International Copyright Secured All Rights Reserved
MCA Music Publishing
How 'bout them transparent dangling carrots.
How 'bout how good it feels to finally forgive you.

How 'bout that elusive ku-
How 'bout grieving it all one at a time.

Thank you, Indiana.
Thank you, terror.
Thank you, disillusionment.
Thank you, frail...
Cmaj7(no3rd)

G(add2)

To Coda

- ty. Thank you, con- sequence. Thank you, thank you, si-lence.

Gsus2/F

Cmaj7(no3rd)

How 'bout me not blam-ing you for ev'-ry-

G(add2)

Gsus2/F

Cmaj7(no3rd)

How 'bout me en- joy-

G(add2)

Gsus2/F

D.S. al Coda

-ing the mo- ment for once.
CODA Gsus2/F

Cmaj7(no3rd)

The moment I let go of it was the moment I jumped off.

G(add2) Gsus2/F Cmaj7(no3rd)

G(add2) Gsus2/F

Of it was the moment I touched down.

Cmaj7(no3rd)

G(add2)

How 'bout no longer being masochistic.
How 'bout remember ing your div in i ty.

How 'bout un a bash ed ly bawling your eyes out.

How 'bout not equat ing death with stop ping.
Thank you, Indiana. Thank you, providence. Thank you, disillusionment.

Thank you, nothingness. Thank you, clarity.

Thank you, thank you, silence. Yeah, yeah.

How, oh how, oh. Repeat and Fade.
Moderate Rock

Well, you I thought I saw a man brought.
So, I guess the fortune tell.

You don't seem to know I should've seen.

Wea/Pie Music, Colgems-EMI Music Inc. and Scott Cutler Music
All Rights for BMG Music Publishing Ltd. in the U.S. Administered by BMG Songs, Inc.
All Rights for Scott Cutler Music Controlled and Administered by Colgems-EMI Music Inc.
International Copyright Secured All Rights Reserved
he came around
or seem to care
just what was there
like he was dig-ni-fied.
what your heart is for.
and not some holy light.

He showed me what it was to cry.
Well, I don’t know him an-
But you crawled beneath my veins.

There’s nothing where he used to lie.
and now I don’t care, I have no luck.

My conversation has run dry.
I don’t miss it all that much.

That’s
what's going on, just so many things

Nothing's fine, I'm torn.

I'm all out of faith, this is how I feel.

I'm cold and I am shamed, lying naked on the floor.

Illusion never changed.
in something real
I'm wide awake and I

can see the perfect sky is torn
You're

a little late
I'm already torn

To Coda
D.S. al Coda
(Take 2nd ending)
Torn.

Ooh,

there's nothing where he used to lie.

My inspiration
Am
has run dry. That's what's going on.
C
Noth-

F
-ing's right, I'm torn. I'm all out of faith, this
C

Dm
is how I feel. I'm cold and I'm ashamed,

Bb
lying naked on the floor. Bound and broken on the floor.
F
Il lu
You're.
TUBTHUMPING

Words and Music by NIGEL HUNTER, BRUCE DUNCAN, ALICE NUTTER, LOUISE WATTS, PAUL GRECO, DARREN HAMER, ALLEN WHALLEY and JUDITH ABBOTT

\[ \text{\textcopyright 1997 EMI MUSIC PUBLISHING GERMANY GMBH} \]
\[ \text{All Rights in the United States and Canada Controlled and Administered by EMI BLACKWOOD MUSIC INC.} \]
\[ \text{All Rights Reserved International Copyright Secured Used by Permission} \]
I'm a survivor, I'm gonna keep me down. I get knocked down, but I get up again. You're never gonna keep me down.
whisky drink, he drinks a vodka drink, he drinks a lager drink, he drinks a cider drink. He sings the songs that remind him of the good times, he sings the songs that remind him of the better times.

Oh, Danny Boy, Danny Boy,
Don't cry for me, next door neighbour.

Danny Boy, Danny Boy,
I get knocked
down, but I get up again. You're never gonna keep me down... I get knocked down, but I get up again. You're never gonna keep me down. I get knocked
down, but I get up again. You're never gonna keep me down.

I get knocked
down, but I get up again. You're never gonna keep me down. I get knocked down, but I get up again. You're never gonna keep me down. I get knocked down, but I get up again. You're never gonna keep me down. I get knocked... repeat and fade
down, but I get up again. You're never gonna keep me down. I get knocked
YOU’RE STILL THE ONE

Slowly \( \text{\( \frac{3}{4} \)} \ = 72 \)

(Spoken:) When I first saw you. I saw love.

(Drums only)

And the first time you touched me, I felt love. And after all this time,

you’re still the one I love.

Copyright © 1997 Songs Of PolyGram International, Inc., Loon Echo, Inc. and Out Of Pocket Productions Ltd.
All Rights on behalf of Out Of Pocket Productions Ltd. Controlled by Zomba Enterprises Inc. for the U.S. and Canada
International Copyright Secured All Rights Reserved
Looks like we made it. Look how far we've come, my baby.
Ain't nothin' better, we beat the odds together.

We mighta took the long way. We knew we'd get there someday.
I'm glad we didn't listen. Look at what we would be missing.

They said, "I bet they'll never make it." But just

look at us holding on. We're still together.
You're still the one I run to, the one that I belong to.
You're still the one I want for life. (You're still the one.)

You're still the only one I dream of.
You’re still the one I kiss good night.

night. You’re still the one.

(D.S. al Coda)

I’m so glad we made it. Look how far we’ve come, my baby.
UNINVITED
from the Motion Picture CITY OF ANGELS

Words and Music by
ALANIS MORISSETTE

Slowly

N.C.  D

Like anyone would

pp

be, I am flattered by your fascination with me.

Gm  D

Like any hot-blooded woman, I have simply
Gm

wanted an object to crave.

But you, you're not allowed;

G

you're uninvited: an unfortunate slight.

D

Must be strangely exciting

Like any uncharted territory,

Gm

- ing to watch the sto
cic squirm.

to-ry, I must seem greatly intriguing.
Must be something heartening to watch shepherd,

You speak of my love like you have experienced love like mine before.

But meet shepherd. But

you're not allowed; you're refused;

you're not allowed; you're refused;

an unfortunate slight.
I don't think you un-wor-thy; I need a mo-

Guitar solo ad lib.

Play 4 times